DOCTOR WHO

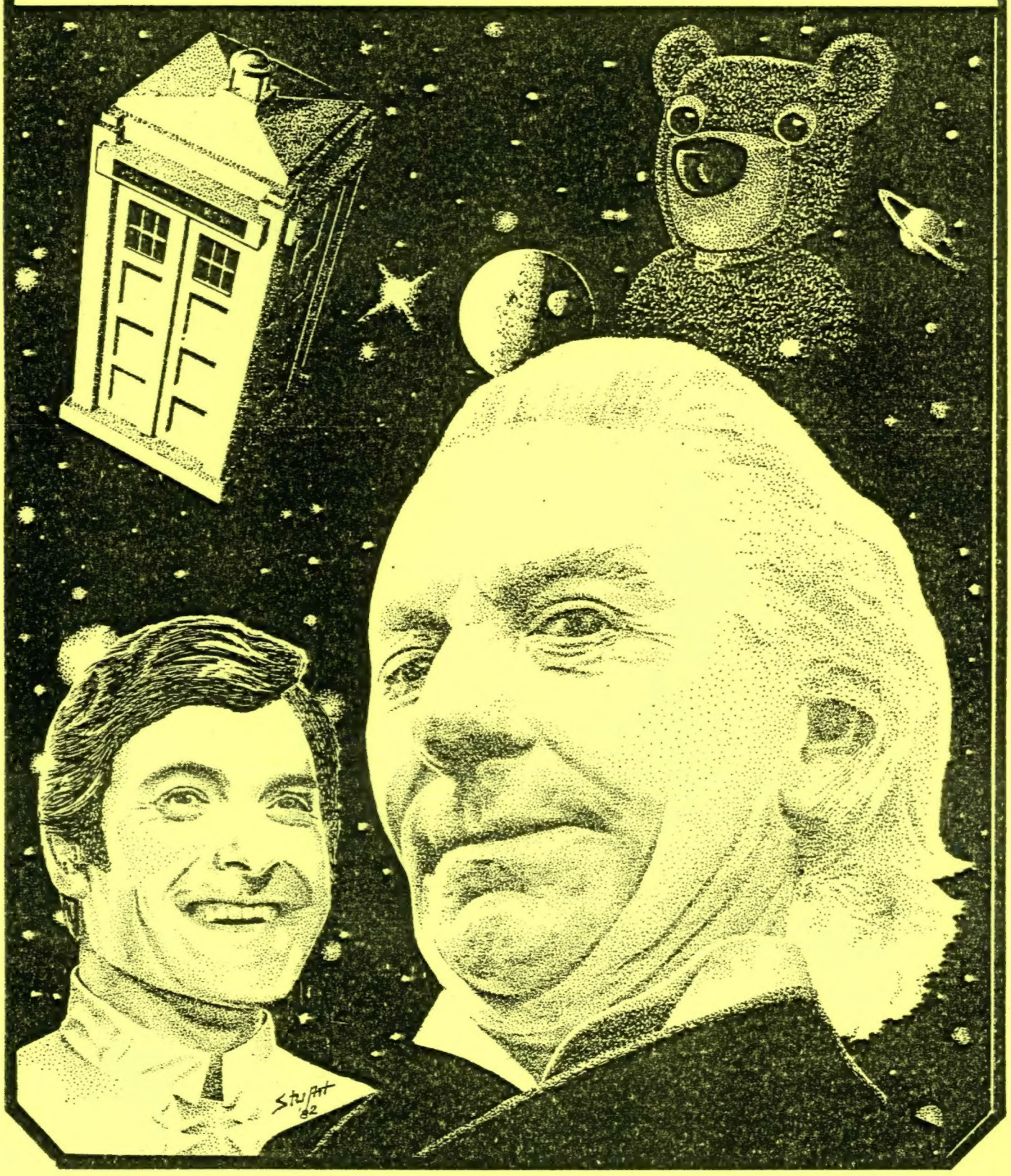
SERIAL AA

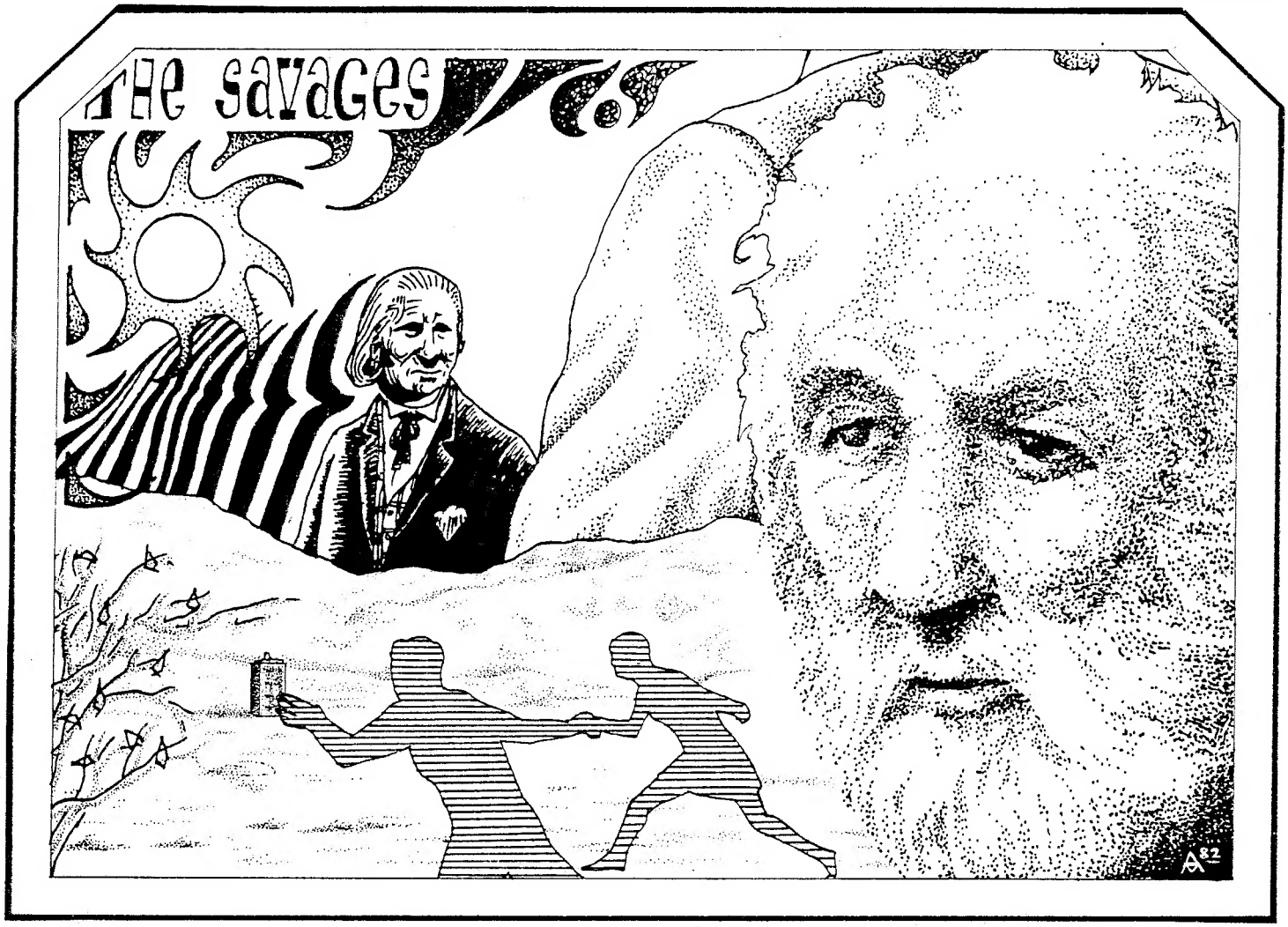
THE SAVAGES

by

IAN STUART BLACK

An Adventure in Space & Time





An Adventure In ~SPACE AND TIME~

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"We've now reached the distant horizon of an age of peace and prosperity," announces the Doctor. Upon leaving the TARDIS, however, the travellers become separated and Steven and Dodo find themselves being hunted down by stone-age-like savages. In contrast to this the Doctor is confronted by Captain Edal and Exorse and taken to the magnificent city of the Elders. Jano, the leader, greets the Doctor warmly and explains that the Elders have followed his journeys through space and time, and wish to honour him.

Captured by guards, Steven and Dodo are reunited with the Doctor. During a conducted tour of the city by two Elders (Avon and Flower) Dodo becomes bored and slips quietly away, finding herself in the laboratory of the scientist Senta. There she is horrified to witness experiments being carried out on living human beings, and tries to warn her friends.

Jano, meanwhile, divulges the secret of the Elders' vitality to an outraged Doctor; that they are able to draw the life-energies from the Outsiders (savages) and use them to replenish their own minds and bodies. Before the Doctor has time to investigate this further he is himself subjected to the transference, his own life-energy to be transferred to Jano.

Pursued by guards, Steven and Dodo escape from the city and seek refuge in the caves of the Outsiders. Chal, their leader, is willing to help the travellers to rescue their friend, despite fierce opposition from a younger man named Tor. The guards having been repelled from the Valley of Caves, Chal takes Steven and Dodo back to the city. The two travellers are soon able to find the Doctor, physically drained and weakened by his ordeal, but realise only too late that they have walked into a trap. Following the successful In-transference of the Doctor's life-energy, Jano now begins to recognise the evil in his society. He consequently rescues the travellers from being gassed and allows them to make their way safely to the Valley of Caves.

Shortly afterwards, Jano follows the Doctor to the Outsiders' refuge, and joins forces with Chal to mount an attack upon Senta's laboratory. The laboratory is destroyed, thus removing the threat to the Outsiders, with whom the Elders agree to live in peace from this moment on. A new leader will be required, a rôle for which Steven is chosen. Leaving their friend to begin his new life, the Doctor and Dodo return to the TARDIS, the Doctor remarking that "we mustn't look back"...

DRAMA EXTRACT

"We do not understand you, Doctor." Jano swept around the Council dais and indicated the ornate trappings of the debating chamber. His mood was still expansive, but tinged with genuine puzzlement. "You have accepted our honours gladly. How can you condemn this great, artistic and scientific civilisation because of a few wretched barbarians?"

The Doctor thrust himself loose from the gentle hold of his 'escort' and glowered at the leader of the Elders. "So, the rewards are only for the people that agree with you?"

"No. No, of course not. But if you are going to oppose us..."

"Oppose you! Indeed I am going to oppose you - just as in the same way that I oppose the Daleks, or any other menace to common humanity!"

Jano nodded and retreated a few paces, a thoughtful expression crossing his bronzed, healthy face. At length he spoke again. "I'm sorry you take this attitude, Doctor. It is most unscientific. You are standing in the way of human progress."

"Human progress, sir!" The Doctor raised his cane as if to strike the ruler of this high and edified civilisation. "How dare you call your treatment of these people progress!"

"They are hardly people, Doctor. They are hardly like us."

"I fail to see the difference," snapped the old man.

"Do you not realise that all progress is based on exploitation?"

The Doctor's bottom lip quivered with thinly disguised rage. "Exploitation indeed! This, sir, is protracted murder!"

"We have achieved a very great deal. We don't mind the sacrifice of a few savages..."

"The sacrifice of even one soul is far too great. You must put an end to this inhuman practice."

Jano pondered a moment before speaking. "You leave me no choice." He gestured to Edal. "Take him away, Captain - and tell Senta we have an emergency. I shall be sending him special instructions..."

A while later Edal and his guards entered the laboratory of the great vats (as the place was known by the savages). Between them walked the solid figure of the Doctor, but for now the guards were content simply to guide him. Senta, the bespectacled chief scientist, looked up as the party halted before his control table. Edal saluted. "Senta, this is the Doctor, the Traveller from Beyond Time."

Senta smiled and extended his hand towards the Doctor's, a movement to which the Doctor failed to respond, contenting himself with a quick, cold appraisal of the antiseptic surroundings. His tone was equally icy as he fixed the scientist with a hard stare. "So this is the place where you carry out your foul experiments, hmm?"

"This is my laboratory," said Senta hesitantly. "I am honoured to meet you, Doctor." He extended his hand again, but found it once more ignored. The Doctor walked over to one of the vats filled with dark, opaque liquid and peered inside.

"Thank you... What's this?" The old man pointed to the vat's contents, but Senta was engaged in conversation with Edal.

"Why have you bought the Doctor down here today? I've no time for visitors. I have a full schedule, as you're well aware..."

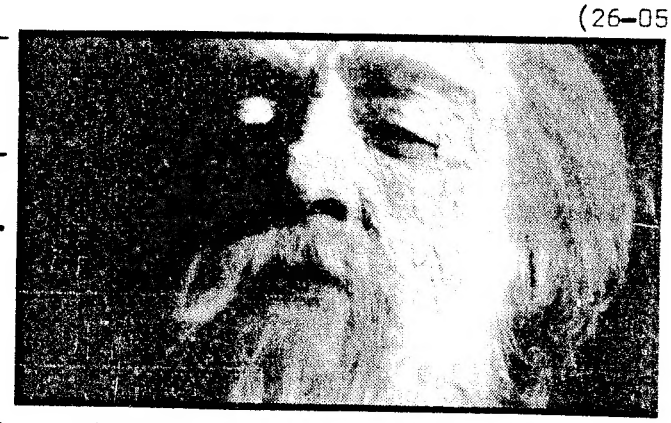
The Captain smiled. "You will suspend all other work and prepare for an emergency transference."

"But that's out of the question!"

"The order comes directly from Jano..."

STORY REVIEW

Trevor Wayne



'The Gun Fighters' murdered 'The Savages'. Viewers venturing back to the series after the large-scale defection caused by the appalling western pastiche were likely to be disappointed at the unspectacular, monsterless appearance of 'The Savages' and promptly returned to 'Thunderbirds'. Those who stayed were presented with an elegantly simple script, with a strong moral message and a somewhat surprising end.

Initially the Doctor speaks of having "arrived at the dawn of a golden age of peace and prosperity", somewhere far out in space and apparently far into the future. He is received in the city of the Elders with great reverence. They call him the Traveller from Beyond Time and have been awaiting his arrival as they, like the viewer, have watched his progress through space and time. He is fêted and flattered by these people, but Dodo shares the viewer's unease about the place. She has glimpsed a skin-clad figure, and when Steven also sees such people they wonder if the Doctor has been totally wrong in his contention that they are in the future. The evidence is that they are in the stone age! Their fears are soon overcome when they are taken to the Elders' city and see how the Doctor is being treated. Dodo, bored with the conducted tour of the city she and Steven are given, wanders away and comes upon a strange and sinister laboratory, where it seems some form of experiment is being carried out on a living man...

Once again 'Doctor Who' is back on familiar ground. Although the setting is a distant planet, the primary concern of the story is the strong oppressing the weak. This is, of course, a sad fact of life that has been part of human nature since the very beginning of history and almost certainly was the case among our earliest ancestors (this last point being brought over very well in 'The Tribe of Gum' - Serial "A").

Unlike in the earlier "science-fiction" stories of this type featured in the series here the "villains" are not delineated by monstrous exteriors like the Daleks. The Elders are a cultured and technically advanced society, whereas the savages are wild, unkempt figures who live in the wilderness and carry crude weapons. A good plot device here would have been to have the time-travellers duped into thinking that the savages were in some way threatening the peace of the Elders civilisation, and then have the truth revealed to them. Unfortunately, with only four episodes the writer obviously felt such a device too involved or time consuming. From the very beginning we suspect that the Elders are not all they seem to be. The only real doubt in our minds is whether the savages are also a threat to the Doctor and his friends.

All too soon, it seems, we learn that the Elders' civilisation rests on the suffering of the people whom they have termed "savages". Like vampires they draw vitality from their "victims", who then are reduced to a state only a little above that of animals. Not quite "undead" but perhaps far more degrading. Technological progress without suitable modification of morality is the perennial source of danger in 'Doctor Who' that made its first appearance along with the Daleks. Ian Stuart Black drew on most of the regular features of what might be termed "the 'Doctor Who' formula" in constructing this story, which is basically how the good Doctor helps a group of beleaguered humans overcome the tyranny imposed by a superior technology.

Again, the nineteenth-century "socialist" view of history propounded by H.G. Wells in 'The Time Machine' and 'The War of the Worlds' (ever the source of inspiration for 'Doctor Who' scripts). Man's inhumanity to man, although sadly still a problem today, was all the more apparent in Wells' day. He was in his early 'teens when the Battle of the Little Big Horn was fought and when the British defeated the Zulus at Rorke's Drift. He was a young man about to embark on his earliest writing when the terrible battle at Wounded Knee sealed the fate of the Red Indians of North America. He was acutely aware of how the "advanced" peoples

of the world were pushing aside cultures who had land but no gattling guns to defend them. The only difference to this in 'The Savages' is that the Elders do not merely wish to push aside their primitive neighbours in order to exploit the resources of their land; they see the people themselves as a resource. Perhaps a political implication is intended here; politicians need votes in order to achieve power so they keep the electorate under their control. After all, what use is power and authority without anyone to exercise it on? This is easier to see if one considers the lot of people living under communist regimes, but is in some degree true of all societies.

The acting honours for this story are easily taken by the splendid Frederick Jaeger with his portrayal of Jano. He even manages to score over William Hartnell but perhaps only because for episodes three and four he is at least in part the Doctor himself. When the brutal Captain Edal sets a trap for Steven and Dodo using the still groggy Doctor as bait it is Jano, "possessed" by the essence of the Doctor, who helps them escape; and it is Jano under the same influence who leads the savages into the Elders' city to destroy the machinery that has caused them so much suffering. Even at the beginning Jano was never evil. Certainly he was amoral. To him the end justified the means, and the quest for knowledge and survival were aims that invariably justified the means with which they were achieved. Edal is a rather caricature, militaristic thug and as such another 'Doctor Who' cliché with a long pedigree and doubtless a future as long as the series itself.

The savages for their part also display the full range of emotions. The older ones like Chal, who have presumably been drained several times, have a dried, tired look and almost an attitude to match. They know overt resistance is useless and seek to preserve all that they have left; their dignity. The younger men include the inevitable hotheads, who long for confrontation, unwilling to accept the hopelessness of their situation.

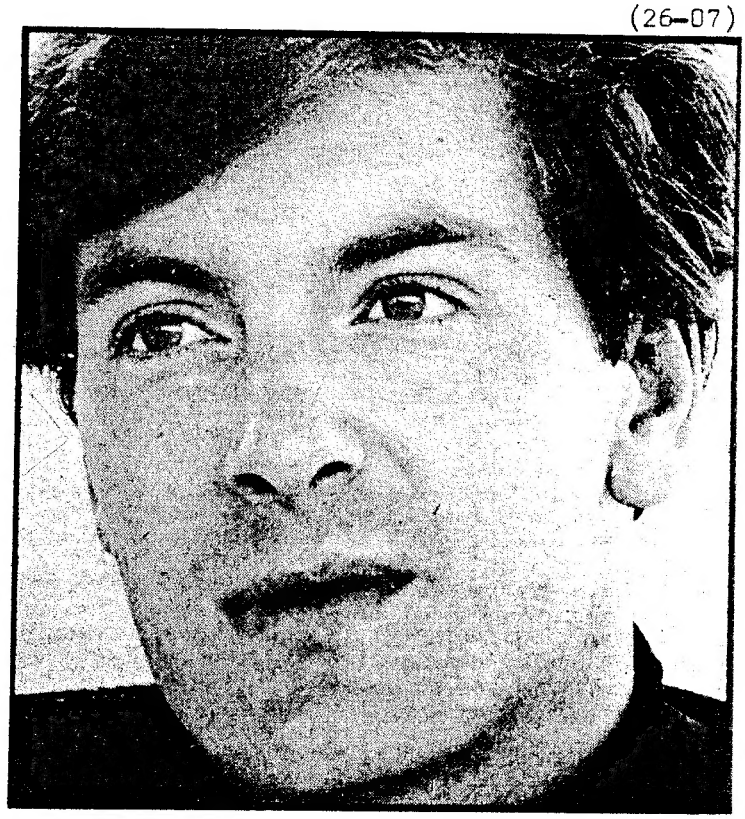
Seemingly only to justify her inclusion in the cast Dodo wanders off to blunder inadvertently into the sinister laboratory of Senta and onto the horrible secret of the Elders. Steven's indication that it is typical of Dodo to be rebellious and curious is not really supported by her behaviour in earlier stories. Certainly this is how Dodo should have behaved judging by her initial dialogue when she was introduced at the end of 'The Massacre' and in episode one of 'The Ark'.

Steven made his surprising exit at the close of this story, although it is perhaps more surprising that Peter Purves did not escape earlier. As ever he has no memorable lines, but with the Doctor for much of the time in the power of the Elders or drained of his vitality it is Steven's courage, resourcefulness and determination that enable him and Dodo to get back into the city (armed with a Light Gun that he seized by using the simple expedient of a mirror to reflect its ray back onto the guard firing it); but it is entirely due to the intervention of Jano that they successfully escape with the Doctor. For a moment in the caves it almost seems that we are to witness the beginning of a romance between Steven and the pretty Nanina (Clare Jenkins), but there is no return to this theme. In order to build a new society, incorporating both the Elders and the savages, Jano and Chal reason that they must have a new leader who will be able to mediate and ensure that the interests of both parties are respected. The Doctor is the obvious choice (although Jano could justifiably be accused of some bias or personal interest here). However, the Doctor seems, as ever, interested only in boarding his TARDIS and moving on. Sad to say that since the departures of Susan, Ian and Barbara the Doctor has taken on the traits of a fugitive; he is running away from rather than seeking something. He has become negative. He tells Steven that it is an excellent opportunity for him to help rebuild a civilisation (far more rewarding than constantly getting dull lines), and that he is really the only man for the job. Still undecided, and perhaps moved by Dodo's tearful face, he asks if the offer comes from both sides. Jano and Chal assure him it is and, with a parting hug from Dodo, he accepts his fate. (One cannot help but feel that although it seemed, particularly in retrospect, that he was being sacked Peter Purves jumped for joy at the completion of his final recording.

For all its sincerity, high production values - such as the skilful use of the quarry location for the savages' domain - 'The Savages' remains "forgettable". There is no visual hook for the viewer's imagination, and the story contains nothing new. It is ultimately a rather tired reworking of a clichéd 'Doctor Who' formula, which in itself is clearly derived from much earlier sources. Even the serial code of "AA" serves to underline the fact that 'Doctor Who' was by this time trying to perpetuate itself by drawing on the vitality of its own early days.

STEVEN TAYLOR

Paul Mount



To some degree the well-intentioned character of Steven Taylor was doomed to failure from the outset. He was being drafted into the series to replace the two remaining stalwart companions from the programme's first episode - Barbara Wright and, more especially, Ian Chesterton. In this respect, Steven failed partially because of the sheer quality of his predecessors, in much the same way as Maureen O'Brien's Vicki was hopelessly destined to live in the shadow of the Doctor's grand-daughter Susan. Ian and Barbara were so well-rounded as characters that any replacement automatically faced an uphill struggle in establishing himself with an audience reluctant to accept such radical changes. He wasn't helped very much by his startlingly unfuturistic name - surely something a little more unusual than Steven Taylor could have been used? Still, considering he made his first appearance in a Terry Nation script, we should at least be thankful he didn't end up being called Tarrant!

It's always frustrating when initially promising characters deteriorate into silly, faceless ciphers in the space of a few serials; and in 'Doctor Who' this is something which happens with monotonous regularity. Steven's decline occurs even more swiftly than usual, the original concept of the character making its debut and its exit all within the space of four episodes - 'The Time Meddler'. In this opening serial Steven promises much for the future; he is hard and single-minded, cynical and brash - a definite departure from those who have gone before, and a potent mixture which augurs well for the rest of his time in the series. He replies to Vicki's explanation of the acronym TARDIS with one of his own - IDBI - I don't Believe It. Hardly a gem of comic genius, but typical of Dennis Spooner who proved, as it turned out, to be the only writer who understood the character and had some grasp of how he should come across on screen.

By the beginning of the third season, with 'Galaxy Four', he has effected a dazzling transformation into a callow, spineless idiot who is all-too easily intimidated by a group of heavily made-up Drahvin women. In this case there is at least an explanation as writer William Emms wrote his script under the misapprehension that Ian and Barbara would still be around. Steven suffers the ignominy of being forced to utter lines originally intended for Barbara. Surely this only serves to exemplify how those holding the reins of 'Doctor Who' at this period were rapidly losing track of the idea of using companions in the series, and were falling back on the old stand-by of "making do".

The rot has well and truly set in by now. Created to pitch in and do all the rough stuff that the Doctor is clearly unable to undertake, Steven finds himself becoming even more geriatric than the star. He falls further and further into the background, spending much of his time in the Doctor's shadow, listening patiently to the older man's explanations - the perpetual 'companion trap' - and is reduced to growling threateningly now and again like a muzzled dog. His final acts of any note involve contracting the virus in 'The Ark' and suffering the embarrassment of appearing in the diabolical 'The Gun Fighters'. Here Purves redeemed himself a little, as his hitherto unsuspected comic talent emerged with a vengeance. Finally, and mercifully (for Purves at least) Taylor drops out of the series at the end of 'The Savages' - left behind to act as mediator between the Outsiders and the Elders.

It seems unfair to blame the actor in cases like these where the intended character becomes hopelessly lost, overshadowed by the charisma of the Doctor and the sheer weight of events. Steven Taylor was not the first continuing character to go awry - and by no means was he destined to be the last.

JANO

Jeremy Bentham

As ruler of the Elders Jano presides over a civilisation rich in art, culture, science and development. Even the Doctor is astounded when he learns that the Elders have plotted his many voyages through space and time - accurately recording his many forays into the past and into the distant future. For a while the effusive platitudes heaped upon him by Jano succeed in flattering the Doctor to the point where he all but accepts their anomalous status as a society far ahead of its time. Only when Jano reveals the reason for their rapid evolution does the Doctor's warm glow cool to an icy fury. Jano and his people are not paragons of civilisation at all, but parasites of the worst order; preying on the energies of a once noble race of hunters. Yet even at the moment of confrontation Jano's reaction to the Doctor's emotive outburst of moral outrage is one of placating patience like that of a teacher patiently explaining an accepted truth to an obdurate child. An easy thing to do, perhaps, when one is a part of a civilisation where everyone has a chance to do what is best for him to do. Artists are encouraged to paint, thinkers to meditate. Advancement to the benefit of the intellect. As for the price of that advancement. Are they evil or just amoral? To Jano there is no question of wrongness, nor even of ignorance.

"...We have learned how to transfer the energy of life directly to ourselves... Doctor, do you realise that with our knowledge we can make the brave man braver, the wise man wiser, the strong man stronger. We can make the beautiful girl more beautiful still. You see the advantages of that in the perfection of our race..."

To Jano, the Outsiders - as they term the Savages - are no more than feed stock to be consumed as required, their hollowed husks discarded when all nourishment has been gorged from their bodies and minds.

The Doctor - "The Traveller from Beyond Time" - is another matter. He is an intellectual genius already, and hence much respected by Jano and his Elder Council. They acknowledge him sincerely for his explorations into the field of time travel which have far exceeded even their own capabilities. But as he comes to know the Doctor Jano recognises in him facets of character he cannot comprehend. As he later says to Edal, "He is a very sophisticated man, Captain. It is impossible to know what he thinks."

Small wonder, then, that when the opportunity finally presents itself Jano greedily volunteers to be first in line to imbue himself with the Doctor's exceptionally strong essence of vitality. The trouble is, not only does Jano gain the Doctor's intellect, he also gains his conscience and moral values - and even some of his mannerisms. For the last two episodes of the story Jano becomes, to all intents and purposes, the Doctor.

Outwardly the signs are all there: the tetchy manner, the tutting voice, the occasional absent-minded lapses, even the Doctor's "trademark" of grasping his lapels firmly by the thumbs and forefingers.

More important, Jano gains the Doctor's great respect for the sanctity of sentient life forms, and in doing so realises the enormous crime his people have committed. They have taken the life energies of a race of hunters and thus saturated themselves with the hunting instinct - the law of the jungle; eat or be eaten. True, they have stimulated their own abilities, but through taking instinctive behaviour in place of moral judgement Jano and his people have become a race of sophisticated predators themselves, parasitically feeding over the centuries on vitality from a community which might otherwise have grown to become their equals.

When Jano sees this through the Doctor's eyes, when he for a time is the Doctor, he recognises the atrocities represented by their highest achievement - the Transference Laboratory. And he knows then his moral duty to destroy it.

technical observations

'Doctor Who' - 'The Savages' was the first story not to attribute each episode with an individual title, a move made in common with the changeover in serial coding from single to double character format. 'The Savages' was, thus, serial "AA". As before the opening thirty seconds of title music did not display the generic title nor the episode number. These slide caption displays were flashed over the first few seconds of action following the reprise from the previous week's episode and were transmitted in the order:- serial title, author, then episode number.

The original title for this serial had been 'Doctor Who and the White Savages' - a name gleaned from the pallid, depleted look of the savages themselves, all of whom were required, according to the script, to look like drained, weakened individuals.

The key to the appearance of the savages was their make-up handled, as ever, by Sonia Markham. Each savage, no matter how young in real time, had to look old in the face, reflecting continual exposure to the transference process. This effect was achieved by stretching and blow-drying the artist's facial skin and then by applying thin layers of latex rubber so that when the skin sprang back to its normal shape it would wrinkle the latex to give the prune look. The latex was then scuffed to make it flake slightly to give the impression of the skin hanging in worn shards.

For only the second time this season 'Doctor Who' went on location to film the ravine sequences for this story. Location footage in a quarry-like setting (which would set the precedent for many BBC science-fiction shows of the future) featured in episodes one and three of this story.

The principal mechanical effects of this story revolved around the Light Guns carried by the guards of the Elders. These were elongated pistol props ending in square muzzles capable of emitting a light when the trigger was actuated. To make the beams seem brighter than in truth all shots of the guns being fired were handled by training an over-exposed camera lens on the gun muzzle - thus making the light seem to blaze. A small, very powerful spotlight was then used to show the light beam shining into the eyes of the victim and then shining along the ground, indicating the path for the victim to follow (see below).

To overcome the limitations of the small city sets built at the BBC's Riverside studios the interiors were often augmented by model shots of the graceful, high towered city under its protective dome. A veteran of this technique, Christopher Barry, used several scenes to blend live action footage with model backgrounds, just as he had first done in 'The Daleks' (serial "B").

Studio interiors included several long-corridored sets colonnaded and ornamental with sculptures and pictures everywhere in evidence. Faint, almost subliminal soft stock music was also used in conjunction with these scenes to balance the very individualistic incidental music soundtrack composed by Raymond Jones and performed by a string quintet. The exterior ravine shots were also skilfully blended to match corresponding ravine sets built in the studio.

The most functional set in the story was Senta's laboratory which boasted several on-camera effects. The vaporisation cubicle was a tubular, horizontal tank into which the victim would be wheeled on an operating trolley. Once the tank door was sealed a hand-lowered dish inside the tank would descend onto the subject's chest. Dry ice would then be pumped into the chamber to show the process in operation. As this occurred the adjoining vats of dark liquid would begin to bubble furiously (using a simple air pump mechanism) and the solution inside would begin to clarify, again done simply by bringing up a bank of strategically placed lights. The reverse effect was used for instances where an Elder would enter the in-take cubicle to receive a transfusion of vitality.

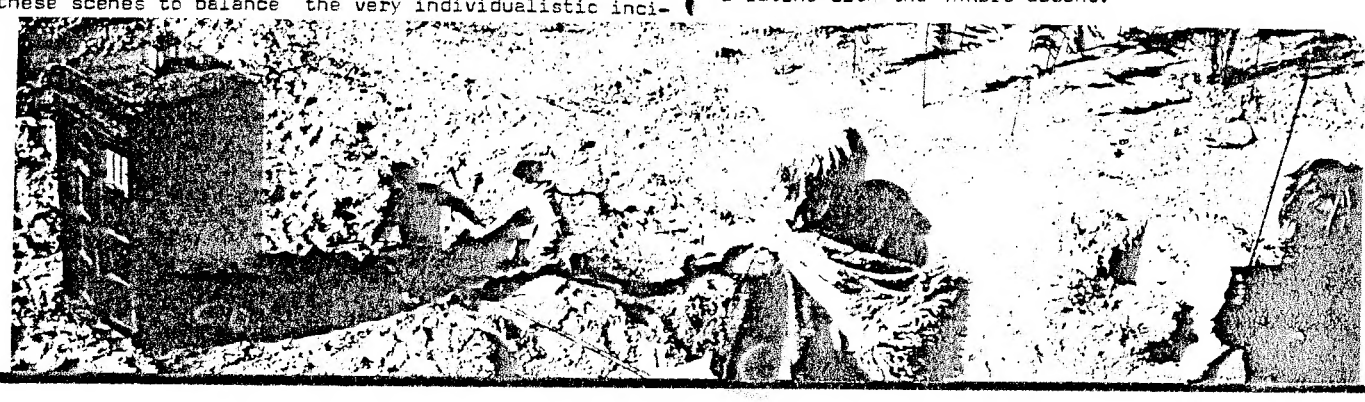
A model of the laboratory set was also constructed for the final episode where Jano, complete with the Doctor's conscience, destroys this the hinge-pin of the Elders' power. All the explosions and destruction of the vats were done in miniature, using a fast-cranked camera to achieve a large scale look to the finished effect.

No less artistic than the city of the Elders were the interiors of the Valley of Caves, wherein dwelt the savages. Inside the caves were required to look like intricately crafted little temples to symbolise the culture once aspired to by the race plundered by the Elders. Each little cave was decorated with a host of intricate cave paintings in a style reminiscent of the Aztecs.

Pre-filmed telecine footage was shot for many of the scenes of the Light Guns firing for reasons of controllability. The beam had to hit its victim squarely between the eyes - an effect which could not be guaranteed in the continuous recording environment of the studio. This was particularly so of the scene in episode three where Steven uses Dodo's mirror to bounce the ray from Exorse's Light Gun back into his own eyes. This entire sequence, inside the caves, was done on film at Ealing.

The cliff-hanger at the end of episode three was the flooding of the exit corridor with gas (dry ice again, but in much larger volumes). To achieve a continuous flow to this sequence, and to maintain continuity a week later as the Doctor and co. escape from the corridor, the first eight scenes for episode four were recorded on episode three's shooting day (May 27th 1966), and were later spliced and edited onto the master reel for episode four.

As no location footage was filmed for episode four, the final scene of the TARDIS dematerialising was done by fading between two slide photo-captions: one showing a ravine with the TARDIS present, one showing a ravine with the TARDIS absent.



PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "AA"	FOUR EPISODES	BLACK AND WHITE
EPISODE 1	-	28th. May 1966
EPISODE 2	-	4th. June 1966
EPISODE 3	-	11th. June 1966
EPISODE 4	-	18th. June 1966

CREW

DOCTOR WHO.....WILLIAM HARTNELL
STEVEN.....PETER PURVES
DODO.....JACKIE LANE

CHAL.....EWEN SOLON
TOR.....PATRICK GODFREY
SAVAGE.....JOHN RAVEN
CAPTAIN EDAL.....PETER THOMAS
EXORSE.....GEOFFREY FREDERICK
JANO.....FREDERICK JAEGER
AVON.....ROBERT SIDAWAY
FLOWER.....KAY PATRICK
NANINA.....CLARE JENKINS
SENTA.....NORMAN HENRY
WYLDA.....EDWARD CADDICK
FIRST ASSISTANT.....ANDREW LODGE
SECOND ASSISTANT..CHRISTOPHER DENHAM
THIRD ASSISTANT.....TONY HOLLAND
SAVAGE.....JOHN DILLON
GUARD.....TIM GOODMAN
NON-SPEAKING ARTISTS....TONY DOUGLAS
NICHOLAS EDWARDS, LIONEL WHEELER
FIONA FRASER, LYNN HOWARD
CHRISTINA WASS, ALEX DONALD
KEITH GOODMAN, MICHAEL EARL
DAVID HARFORD, KEITH ASHLEY
MARTIN TOZER, GORDON LANG
ROYSTON FARRELL, BILL BURRIDGE
ANDERSON SMITH, ROBERT PITT
NINA OVENDEN, OLIVE McNEIL
JOAN GENNELE DIXON, DAVID BILLA
SCOT HAMILTON
CHILDREN.....PETER BALDWIN
FRANCES MACHIN, DENISE BROWN

CREW

PRODUCTION ASSISTANT..NORMAN STEWART
ASSISTANT FLOOR MANAGER
GARETH GWENLAN
COSTUME SUPERVISOR.....DAPHNE DARE
MAKE-UP SUPERVISOR.....SONIA MARKHAM

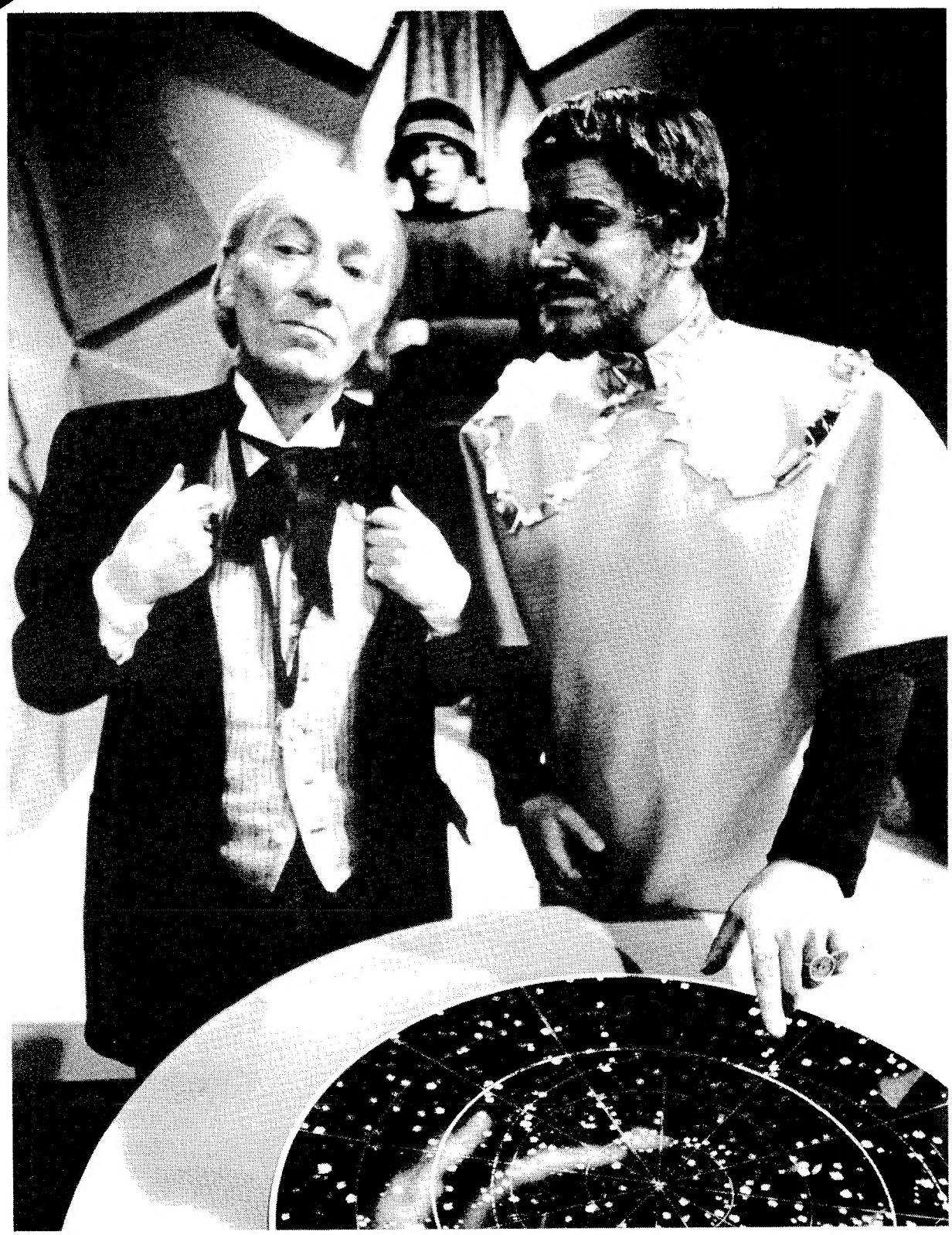
INCIDENTAL MUSIC.....RAYMOND JONES
STORY EDITOR.....GERRY DAVIS
DESIGNER.....STUART WALKER
PRODUCER.....INNES LLOYD
DIRECTOR.....CHRISTOPHER BARRY

1 **5.35** ONE obvious difficulty about journeying in the Fourth Dimension is that it is very hard to tell whether the stage in time that you have reached lies in the past or in the future. And this circumstance causes a certain disagreement between Doctor Who (**William Hartnell**) and Steven when the travellers of the *Tardis* embark on their new adventure today.

As the space-time vessel materialises once more, its occupants find themselves looking out on to a rocky ravine on a distant planet. The Doctor announces that they are in the future; but Steven, who has spotted a pair of skin-clad savages darting among the rocks, insists that they have travelled back to the dawn of history—and are consequently in great danger.

But, as usual, it is the Doctor who is right. Certainly the savages are a primitive race, cave-dwellers who are frightened and suspicious of strangers; however, they are not the only inhabitants of the planet. There are also the Elders, a people who seem to represent the highest achievements in civilisation and progress, and they have been awaiting the Doctor's arrival. They plan to honour him for his outstanding work in the exploration of time and space.

In this new adventure the leader of the Savages is played by **Ewen Solon.** The New Zealand-born actor, who became widely known as Lucas in the *Maigret* series, is making his first appearance in *Dr. Who.* The leader of the Elders is played by **Frederick Jaeger.**



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The Doctor (William Hartnell) and Jano (Frederick Jaeger).